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[Be it remembered that there are 812 of these institutions.]

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J. Alfred Novello, London and New York.

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MARCH 1st, 1853.

MOZART'S MASSES.

(In continuation).

Contributed by E. HOLMES.

MOZART'S orchestral works are so peculiar in their luxurious instrumentation, and have had so great an influence in forming the standard of taste in our performers and audiences, that some retrospect of the musical condition of London while these works were yet in the first gloss of their novelty, will appear a natural, as it certainly is a pleasant part of our task.

The train of circumstances and events, contributive to the solid structure of a fame is always worthy of observation. It is probable that Mozart, notwithstanding his far-seeing intellect, had no idea in composing his slighter ecclesiastical pieces for churches and convents, often obscure in their position or limited in their means of making music, that he was producing what would be sought for in the next age in a distant and Protestant country even more frequently for private entertainment and delight than for religious purposes. Yet the fact is, that the Masses of this composer made known later in the order of time than his Operas and Symphonies, have promoted in private society and domestic circles as great an advancement in pure taste, as their more splendid and finished brethren in our public performances, and in the execution and style of the English orchestra.

The documents necessary to enable a writer to state with precision facts relating to the last half century of the history of music, are not always easily accessible; but to the best of our belief *La Clemenza di Tito* was the first opera of Mozart produced on the stage in England. The Prince of Wales (George IV.) sent the score from the library of Carlton House to Mrs. Billington, to be produced at her benefit; and she, as we were informed by an admiring spectator, on the occasion of some rehearsal, played the whole opera through to the assembled musicians, singing the part of *Vitellia*, and receiving an acclamation of applause. One may easily imagine the scene: the beautiful melodies, the masterly choruses of this opera—one of the latest and most individual in design of all Mozart's lyric productions—receiving its first interpretation from an attractive and accomplished woman. A circumstance so honorable not only justified present enthusiasm, but deserves to be handed down in perpetuity with the history of the opera itself. Mrs. Billington became a pianoforte player and singer by the severe and somewhat cruel education of a German

mother, who might have spoiled her favorable disposition in the training. Success and encouragement attending her first public performances, made her highly appreciate and grateful for the rigour of the maternal system in which she had been brought up, though it is still to be believed that the same effect might have been produced by better means.

But the year of years in London music was the one in which Mr. Ayrton brought out *Il Don Giovanni*, when it was performed every night of that season, and a considerable part of the next. The reception which our public gave to this work will always do credit to its taste. Yet in our opinion *Don Giovanni* has never been heard according to the composer's intention, much of the finest music, including the fugued finale in D major, being always retrenched; this music, moreover, being as much wanted to give a natural termination to the fortunes of the *dramatis persone*, as it is to give the true air of the *Dramma giocoso* to the work itself. Therefore we are to expect that this opera, which so much pleased in our metropolis about the year 1816, will be hereafter revived with a certain freshness. When we are getting these new opera notes of Mozart, we shall perhaps get *Idomeneo*; taste ripens, and good things have their time.

What pleases especially in recurring to this period of our musical history, is the remembrance that the artists who then flourished possessed a real enthusiasm for music, and had that delight in their duties which attends conscious power, and an intelligent appreciation of the objects of the art. Eminence having been attained by them, the same men occupied the same posts in the orchestra from year to year. Even at the present time of competition and struggle for mechanical pre-eminence, we should get, as orchestra players, few rivals to old Griesbach on the oboe, Willman on the clarinet, Nicholson on the flute, the Petrides on the horns. Mackintosh, though he was not a first-rate bassoon, possessed a good deal of the tone and style of his accomplished predecessor, Holmes. The late Harper was then in his prime as first trumpet. These men, each with great talent in the solo, were conspicuous for the beauty of tone with which they played together. They had conquered the inherent difficulties of their instruments by skill and application, and not employing—or, at least, not to any injurious extent—the modern facilities of keys and valves to facilitate execution, their tones and combinations were superior to those of our present opera orchestras. How much they liked what they had to do, if it were a night of *Don Giovanni* or *Figaro*, might be seen by their early presence in the orchestra.

It is curious that the music generally went beautifully at this time without a conductor. A certain Signor Scappa used to sit at the pianoforte

to accompany the recitative; but as more than that was not in his department, he moved not a finger to regulate time or to indicate the entrance of the chorus.

Spagnoletti, the leader, the fine Roman lineaments of whose countenance should have been portrayed by a Titian or Vandyke, was the animating spirit of the orchestra. It was to him an intense enjoyment to play Mozart's accompaniments; and this he did in perfection with peculiarities of bowing and fingering that other players caught from him, but of which the true accent and effect are now little understood. He had a fine tone and much expression; but was no master of the modern difficulties of the instrument. But if he wanted the staccato and even the shake to adorn his solo exhibitions, he led Mozart's operas with all the soul of the violin. That was distinction enough for him among musicians. When at the rehearsal of *Le Nozze di Figaro*, they came to the finessestetto, "Riconosci in questo amplesso," Spagnoletti used to prepare himself as for a feast, and say to the orchestra, "Now—not too fast." Kelly tells in his book that this was Mozart's favorite piece throughout the opera, and thus confirms the excellence of the leader's choice.

The remembrance of an opera rehearsal at this period recurs to me with all the vivacity of a youthful and a first impression. Though my subsequent recollections of the opera are mingled with disgust at those mysterious and indescribable smells of old oil and gas half turned off, which one first inhales at the stage-door—an atmosphere redolent of half-paid salaries and home miseries to many a poor professional retainer—a visit before the scenes, to my amateur senses at this time, smelt, felt, and sounded, nothing but pure delight. It was new and strange to see the stage and pit darkened at mid-day; the actors in Spanish cloaks, with hat and cane, whirling and careering about in *nonchalant* attitudes on the stage, while rows of men also in hats three deep across the orchestra, sat playing, the shaded lights glowing on the manuscript parts before them, while they seemed equally well equipped either to take a walk in the park or to keep the music going.

At such a time, when the silence and space of the empty theatre beautify the sounds, and, where there is no echo, render every thing distinct, the pleasure of the young musician seems to augment with a sense of exclusiveness and privilege; his being expands—he listens for all the absent as well as for his own individual enjoyment. Perhaps he has at home been poring over the mechanical and tasteful construction of scores, studying their contrasts and arrangement of parts, but with a dim notion of their effect, for in this department of music, practical experience is the only teacher. To hear what he has barely read or imagined in notes translated into actual sounds, realised and embodied, is a gratification only to be conceived

by those who are born with the musician's faculty, that is a capacity not merely satisfied with the vague delight of a certain general effect, but capable of an infinite extension and division of that delight when pursuing a piece into its details, and sympathising with all the parts in reference to the whole. It is to be noticed that the most industrious musicians derive the greatest pleasure from their art. If they write out single parts, or make scores of the musical classics with tasteful observation in order to understand them, they master details of beauty which escape the general hearer.

But we are at the Italian Opera as it was under the reign of Taylor and Waters, and the rehearsal of *Figaro* is proceeding. The whole paradise of sound is before us—"where to choose our place of rest," and we settle down instinctively near the second violins. There is a charm about the finished structure and motion of these parts in which Mozart is unequalled by any composer. He seems to have intended his first violins to go out into the house, while the low murmuring movement of the seconds extends scarcely beyond the orchestra, and is missed by all but very practised hearers. How masterly and effective they are in "La Vendetta," and in the terzetto "Cosa sento;" yet each department of the orchestra shews in turn the regard of the symphonist composer. In the measuring duet to which the curtain draws up, the double basses sing, and we applaud in silent observation the smooth tone, the correct emphasis, and the delicate *crescendo* with which Dragonetti performs a passage indelibly associated with him in memory. What an orchestra man was this at the period we treat of! When shall we again hear his quality of tone—or a *pizzicato* of the same voluminous and gigantic quality? Lindley had more to do in *Don Giovanni*, in which the obligato part to the air "Batti, Batti!" seemed as if constructed to display the inimitable beauty of his tone on the first and second strings of the violoncello. Griebach used to rejoice in the oboe soloto 'Dove sono,' and give by the inflections of his tone many a good lesson in style to the singer. Willman and Mackintosh, the first clarinet and bassoon, shone in the finale to *Figaro*, and with them the Petrides, a pair of horns established in the London orchestra by Haydn. Mozart never forgot his old jovial friends the wind-instrument players, and seems to have considered in his compositions the relief of their physical exhaustion—by variously scoring his pieces, and giving them necessary intervals of repose. Hence they were all enthusiastic in his service, and were ever ready to repeat their best exertions in the cause of his music.

Other circumstances contributed to the pleasurable musical life of this period. Professors were well and pretty regularly paid; and the operas given twice a week in the season, had not reached that frequency and length of performance, which

at present dulls the animal spirits, and blunts the eager appetite for pleasure.

The singing at this period bore in general no comparison to the playing. It was rare to find a well-educated singer, a trained musician on the opera stage. Most of the parts sustained were learned by rote, or were taken up by people who had some accidental aptitude for a certain character, as Madame Fodor had for *Zerlina*, and Ambrogetti for *Don Giovanni*. The chorus was often miserable; without organization, without the least idea of dramatic effect, and poor in combination, they got through their parts as they could, most happily when they escaped the laughter of the audience. In this department we are now greatly improved, and the select professional chorus of London is distinguished, as a body, by high artistic reputation. The Ancient Concerts, the Philharmonic Society, and the Oratorios, filled up at various periods the music of London. Taste was advanced in small circles, but public singers often sang intolerably false, and the ears of the masses had yet to improve in a just notion of intervals through the performance of our coach guards on the keyed bugle. Admitting the general improvement, we yet long for something in the music of these old times, which the time present does not supply.

The connecting link between Mozart the dramatic composer, and Mozart in his Masses, was Mr. Frank Novello, formerly prompter at the Opera in the palmy days of Taylor's management, and also principal bass at the Portuguese Ambassador's Chapel in South-street, Grosvenor-square, where his brother was organist. This gentleman, whose talents and amiable enjoying disposition still preserve his memory in the lively affection and esteem of his acquaintance, was an admirable chamber singer, and particularly excelled in Mozart's music, which he sang with the same accent and inflections of tone as Dragonetti on his bass. The enthusiasm created by Mozart at the Opera on Saturday was thus easily transferred to the Mass performed at South-street on Sunday. And most admirable performances there were of Nos. 1, 2, 7, with portions of others now difficult to indicate. The quartet singing of Mrs. Hunt, Evans (alto), Gattie (tenor), and F. Novello (bass), was animated by so perfect a delight in the new style of music, and restrained by such judgment and knowledge of effect, that it seemed impossible to attain higher unity or exactitude of expression from four voices. The Benedictus, the Et incarnatus, and the movements in general of the Masses which Mozart has elaborated with the highest finish of his beautiful melody and part-writing, were exquisitely given by these performers, who blended their voices and sustained their notes with a perfection which is seldom heard in the part-singing of the present day.

The choir at South-street, though small, had

grandeur of effect in the execution of fine compositions, because it was well proportioned to the locality. The organ, an old instrument in its diapasons, with very fine modern additions in the swell and reed work, was certainly of a size disproportioned to the chapel. Yet though one wished it better placed, under the hands of Mr. Novello it produced noble and varied effects; and the chorus was accompanied by him with a precision and *aplomb* in the time, in which he was never excelled. A very great enthusiasm possessed this excellent artist, who was never known to tire of music, but after the fatigue of business would sit over his favorite authors deep into the night. Mozart's Operas were a standing dish in the musical entertainments at his house. The concerted pieces in *Don Giovanni*, *Figaro*, and *Così fan tutte*, were often sung there with great taste by the chapel singers, to a neat and finished accompaniment which Mr. Novello performed from the score. The presence of artists and literary men of ability added elegance to these entertainments. Music at this time was also under the influence of the newly-established Philharmonic Concert, an union of such surpassing strength and talent, as revived the youth of aged professors and rekindled all their first attachment to their art. While the symphonies of Mozart and Haydn were here given in full force, the Masses were on occasions performed with instruments both at the Portuguese and Moorfields chapels. Great efforts were made to fill up the orchestra, and unexpected amateur talent was brought to light. Then came the formation of the old Classical Harmonists' Society, from which this music received a great impulse.

To be continued.

TAXES ON KNOWLEDGE.

DURING the past year we have noted in a few figures the actual direct money tax to which our three-half-penny sheet has been subjected by a legislature professing an anxious desire for the spread of education, and this we have done because one of the expedients resorted to by the supporters of the Taxes on Knowledge has been to represent the advocates for their repeal as guilty of exaggerating their effect in enhancing the cost of books, when founding their calculation of suppositious cases. It is probable that if the taxes were removed it would be still advisable for us to retain the price of the *Musical Times* at three-half-pence;—"Then where," exclaims the taxpayer, "would be the mighty cheapening which is to confer so much benefit on the student if the price is still to be the same." Our answer is, that the large sum now diverted in taxation would be spent in improving the quality of the work. £6 per month would add considerably to the fund for paying authors, and adding perhaps four extra pages—and the increased demand for copies would enable the whole £6 to be profitably so spent on the work, with an improved result to the publisher. The excise on paper, which is three-half-pence per

pound, charged at the mill, may fairly be estimated to enhance the price of paper to the consumer about two-pence half-penny or three-pence per pound; and as good paper may be purchased at from seven-pence to eight-pence per pound, after all the enhancing cost which surely results to any manufacture conducted under the controul of the excise, it will at once be seen how large a portion of the cost of paper consists of the fiscal charges so inconsistently maintained by successive Governments. The chief cost of cheap books, calculated to pay on a large number, consists of paper and print, and on these the paper duty often amounts to thirty per cent. of the price, and to however many copies the edition be extended, so often does the exciseman extort his undiminishing proportion. Not so with the author's remuneration; say he is paid £10 for his contribution, it is but a half-penny each for 4,800 copies, a farthing each for 9,600 copies, and almost disappears when divided on a larger edition. The duty on millboards, made of rope and other coarse material, is equal to that on the finest writing paper, by which the cost of binding is increased to a degree severely felt in school books. It has been contended that as paper is used in other trades besides book-printing, that the annual impost of £928,876 is not all a Tax on Knowledge; but it should be remembered that that sum represents the nett revenue derived from paper, and not the enhanced cost to the consumer of books; allowing, therefore, half the return to be derived from printing paper and millboards, the annual Tax on Knowledge is fully £928,876, and that levied by an education-professing legislature.

These taxes are said to be maintained because the revenue cannot be spared, but the paper duty is the only one of the three Taxes on Knowledge from which an important amount is derived; indeed, there is little doubt that the other two prevent as much revenue from accruing as results from these imposts. The advertisement duty adds considerably to the cost of books, by increasing the cost of making them known. It is usual with some publishers to calculate that if a book costs £40 to print it, £40 should be spent in advertising it. The peculiar way in which the duty (1s. 6d. on every announcement) swells this latter cost, is not at first evident to those unpractised in the details of publishing. Suppose we advertise our paper in the *Times* newspaper, the probable demand for which would be 7s.; that is, 1s. 6d. duty, and 5s. 6d. for the portion of space, printing and circulating, in 39,000 copies. If we take the same advertisement to a country paper (the average circulation of these through England does not equal 1,500 copies each per week), they might be willing, but could not insert the same for twenty-six weeks, so as to circulate 39,000 copies, for triple that sum, because although the cost for space, printing and circulation, might be the same, the duty demanded of the poor local paper would be twenty-six eighteen-pences, or 39s. for what the *Times* is charged 1s. 6d. The inequality of this tax not only consists in its indiscriminate levy—whether the announcement be one line, or a thousand in length—whether it describe a property for sale worth thousands of pounds, or it be a poor usher making known his want of employment—but also in its being levied solely on advertisements when printed in periodicals. No tax is laid on posting bills, whether in railway carriages, omnibuses, stations, nor on walls, in perambulating vans, steam boats, or any

other species of advertisement; and catalogues bound up at the end of books, although legally liable, pay no duty in practice. We have said that no loss to the revenue would ensue from the repeal of this Tax, and thus it is demonstrated. In America there are annually about eleven millions of advertisements—in Great Britain, with the same population, there are about two millions; if the duty were repealed, we may fairly calculate that there would be an increase of five millions; if we reckon that each advertisement would cause eight penny letters, we shall have an addition to the post-office revenue of £166,666 13s. 4d., while the expence of transmission would be but slight. To those who have experienced the number of letters caused by advertisements, these calculations will appear much understated. We have heard a confident opinion expressed in politically-informed circles, that the repeal of the advertisement tax may be expected at an early day.

The last, but not least in importance, Tax on Knowledge is the newspaper stamp. There is little doubt that the retention of the paper duty has been mainly owing to the necessity of making it a cloak to continue the stamp. The subject is however so large, that the consideration of it must be deferred to a future occasion.

The natural impediments to the spread of knowledge are sufficiently formidable to require assistance from the legislature, rather than thus artificially to increase them by the excise on paper, the duty on advertisements, and the newspaper stamps. As long, therefore, as these taxes are maintained, it behoves every real friend of education zealously to aid in the good work of their repeal; earnest of success may be gathered from the fact that an association to promote their abolition is in existence, who actively pursue a steady and continuous application to the subject unattainable by individuals, but around whose centre the energetic may rally. We sincerely hope that their labors may be crowned with early success, and that by the repeal of all the Taxes on Knowledge, Great Britain may have, in fact, the blessings of a really free press.

Correspondence.

To the Editor of the "Musical Times."

SIR,—For the first time I prefer a request to you, which I hope you will grant. It is that you would favor us with the Swiss National Song, the "Ranz des Vaches," (?) as I believe it is termed, in an early number of the *Musical Times*.

I have sung from your little periodical in the "Fatherland" of Germany; and know that there is at least one little circle where it is valued in "la belle France." Would it not be both an emblem of its cosmopolite character and an addition to its interest, if the leading melodies of all nations were from time to time to appear? Few know Haydn's beautiful Hymn for the Emperor; and I confess I should like to hear and judge of "Hail, Columbia," and even "Yankee Doodle," sung by Christian-looking white men, without the accompaniment of bones and triangles. It would be quite a relief to hear the "Marseillaise" in our fireside societies, after being disgusted with the box-organ version of it in the streets.

I remain, your obedient Servant,

ONE WHO SUBSCRIBED FROM THE COMMENCEMENT.

[We will endeavour to comply early with the above suggestions.—Ed. M. T.]

The Lullaby.

Harmonized by
V. NOVELLO.

STORAGE.

AS A GLEE FOR TWO TREBLES AND A BASS.

[London: J. ALFRED NOVELLO, 69, Dean Street, Soho, and 24, Poultry; also in New York, at 359, Broadway.]

Soft and slow.

1st TREBLE.

2nd TREBLE.

BASS.

1. Peace - ful slumb'ring on the o - cean, Sea - men fear no dan - ger
*2. Is the wind tem - pes - tuous blow - ing, Still no dan - ger they des -

1. Peace - ful slumb'ring on the o - cean, Sea - men fear no dan - ger
*2. Is the wind tem - pes - tuous blow - ing Still no dan - ger they des -

1. Peace - ful slumb'ring on the o - cean, Sea - men fear no dan - ger
*2. Is the wind tem - pes - tuous blow - ing Still no dan - ger they des -

ACCOMP.

Met. ♩ = 80.

Soft and slow.

mp *cres.*

nigh; The winds and waves in gen - tle mo - tion, Soothe them with their lul - la - by, lullaby,
- cry; The guile - less heart its boon be - stow - ing, Soothes them with its lul - la - by, lullaby,

nigh; The winds and waves in gen - tle mo - tion, Soothe them with their lul - la - by, lullaby,
- cry; The guile - less heart its boon be - stow - ing, Soothes them with its lul - la - by, lullaby,

nigh; The winds and waves in gen - tle mo - tion, Soothe them with their lul - la - by, lul - -
- cry; The guile - less heart its boon be - stow - ing, Soothes them with its lul - la - by, lul - -

mp *mp* *cres.* *p*

cres. *dim.* *pp* *Slower.*

lul-la-by, lul-la-by, . . lul-la-by, Soothe them with their lul - la - by, lul - la - - by.

lul-la-by, lul-la-by, . . lul-la-by, Soothe them with their lul - la - by, lul - la - - by.

- - - la - - - by, Soothe them with their lul - la - by, lul - la - - by.

dim. *p* *pp* *Slower.*

* The words of the 2nd verse will suggest a variation in the marks of expression.

THE LULLABY, as a Glee for Four Voices.

Soft and slow.

1st TREBLE.
 1. Peace - ful slumb'ring on the o - cean, Sea - men fear no dan - ger
 2. Is the wind tem-pes - tuous blow - ing, Still no dan - ger they des -

2nd TREBLE.
 1. Peace - ful slumb'ring on the o - cean, Sea - men fear no dan - ger
 2. Is the wind tem-pes - tuous blow - ing, Still no dan - ger they des -

TENOR.
 (Sve lower.)
 1. Peace - ful slumb'ring on the o - cean, Sea - men fear no dan - ger
 2. Is the wind tem-pes - tuous blow - ing, Still no dan - ger they des -

BASS.
 1. Peace - ful slumb'ring on the o - cean, Sea - men fear no dan - ger
 2. Is the wind tem-pes - tuous blow - ing, Still no dan - ger they des -

ACCOMP.
Soft and slow.
 Met. ♩ = 80.

mp *cres.*

nigh; The winds and waves in gen - tle mo - tion, Soothe them with their lul - la - by, lullaby,
 - cry; The guile-less heart its boon be - stow-ing, Soothes them with its lul - la - by, lullaby,

nigh; The winds and waves in gen - tle mo - tion, Soothe them with their lul - la - by, lullaby,
 - cry; The guile-less heart its boon be - stow-ing, Soothes them with its lul - la - by, lul-la, lul - la -

nigh; The winds and waves in gen - tle mo - tion, Soothe them with their lul - la - by, lul - -
 - cry; The guile-less heart its boon be - stow-ing, Soothes them with its

mp *cres.*

cres. *dim.* *pp Slower.*

lul-la-by, lul-la-by, . . lul-la-by, Soothe them with their lul - la - by, lul - la - - by.

lul - la, lul-la-by, . . lul-la-by, Soothe them with their lul - la - by, lul - la - - by.

lul-la-by, lul-la-by, . . lul-la-by, Soothe them with their lul - la - by lul - la - - by.

- - - la - - - by, Soothe them with their lul - la - by, lul - la - - by.

cres. *dim.* *p* *pp Slower.*

THE LULLABY, as a Glee for Counter Tenor, Tenor, and Bass.

Soft and slow.

COUNTER TENOR, (8ve lower.)

TENOR, (8ve lower.)

BASS.

ACCOMP. Met. ♩ = 80.

1. Peace - ful slumb'ring on the o - cean, Sea - men fear no dan - ger
 2. Is the wind tem - pes - tuous blow - ing, Still no dan - ger they des -

1. Peace - ful slumb'ring on the o - cean, Sea - men fear no dan - ger
 2. Is the wind tem - pes - tuous blow - ing, Still no dan - ger they des -

1. Peace - ful slumb'ring on the o - cean, Sea - men fear no dan - ger
 2. Is the wind tem - pes - tuous blow - ing, Still no dan - ger they des -

Soft and slow.

mp *cres.* *p* *cres.*

nigh; The winds and waves in gen - tle mo - tion, Soothe them with their lul - la - by, lul-la-by,
 - cry; The guile-less heart its boon be - stow-ing, Soothes them with its lul - la - by, lul-la-by,

nigh; The winds and waves in gen - tle mo - tion, Soothe them with their lul - la - by, lul-la-by,
 - cry; The guile-less heart its boon be - stow-ing, Soothes them with its lul - la - by, lul-la-by,

nigh; The winds and waves in gen - tle mo - tion, Soothe them with their lul - la - by, lul - -
 - cry; The guile-less heart its boon be - stow-ing. Soothes them with its lul - la - by, lul - -

mp *cres.* *p* *cres.* *p*

cres. *dim.* *pp* *Slower.*

lul-la-by, lul-la-by, . . . lul-la-by, Soothe them with their lul - la - by, lul - la - by.

lul-la-by, lul-la-by, . . . lul-la-by, Soothe them with their lul - la - by, lul - la - by,

. Soothe them with their lul - la - by, lul - la - by.

cres. *dim.* *p* *pp* *Slower.*

A folio copy of these three arrangements of the "Lullaby," is published by J. A. Novello, price 1s.

ORIGINAL DUBLIN EDITION.

NOVELLO'S especial edition for AMERICA.

MOORE'S IRISH MELODIES,

With Symphonies and Accompaniments by SIR JOHN STEVENSON.

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- | | |
|---|---|
| <p>No. 1. {
Introductory Pieces for the Pianoforte—
Air. Carolan's Concerto
Air. The Pleasant Rocks
Air. Planxty Drury
Air. The Beardless Boy
Duett. Go where Glory waits thee
Song. Remember the Glories of Brien the Brave
Song. Erin! the tear and the smile in thine eyes
2. {
Duett. Oh! breathe not his name
Song. When he who adores thee
Song. The Harp that once through Tara's Halls
Song. Fly not yet
3. {
Song. Oh! think not my spirits are always as light
Song. Tho' the last glimpse of Erin
Song. Rich and rare were the gems she wore
4. {
Song. As a beam o'er the face of the waters
Song. The Meeting of the Waters
Song. St. Senanus and the Lady
Trio. St. Senanus and the Lady
Song. How dear to me the hour
5. {
Duett. Take back the virgin page
Song. When in death I shall calm recline
Song. How oft has the Banshee cried
Quartett. How oft has the Banshee cried
6. {
Song. We may roam through this world
Song. Eveleen's Bower
Song. Let Erin remember the Days of Old
Song. Silent, O Moyle, be the roar of thy Water</p> | <p>No. 7. {
Song. Come, send round the Wine
Song. Sublime was the warning [charms
Duett. Believe me if all those endearing young
Introductory Pieces for the Pianoforte—
Air. Cean dubh Delish
Air. The Snowy-breasted Pearl
Air. Planxty Johnstone
Air. Captain Magan
8. {
Song. Erin, Oh! Erin
Air. Thamama Hulla
Song. Drink to her
Duett. Oh! blame not the Bard
Song. While gazing on the moon's light
9. {
Song. When daylight was yet sleeping (in F)
Song. When daylight was yet sleeping (in G)
Quartett. By the hope within us springing
Air. The Fairy Queen
Song. Night closed around
10. {
Song. Oh! tis sweet to think
Duett. Through grief and through danger
Song. When through life unblest we rove
Song. It is not the tear at this moment shed
11. {
Song. 'Tis believ'd that this Harp
Song. Love's Young Dream
Song. Tho' dark are our sorrows
Song. Weep on, weep on
12. {
Duett. I saw thy Form in youthful prime
Song. By that Lake, whose gloomy shore</p> |
|---|---|

VOLUME II.—Price \$2.

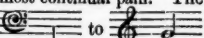
- | | |
|---|---|
| <p>13. {
Song. Lesbia hath a beaming eye
Trio. She is far from the land
Song. Nay, tell me not
Song. Avenging and bright
14. {
Duett. What the bee is to the flow'ret
Song. Here we dwell
Air. Cean dubh Delish
Song. This life is all chequer'd
Song. The Shamrock
15. {
Song. At the mid hour of night
Song. One bumper at parting
Song. The Last Rose of Summer
Quartett. The Last Rose of Summer
16. {
Song. The young May Moon
Trio. The Minstrel Boy
Song. The valley lay smiling before me
17. {
Song. Oh! had we some bright little Isle
Duett. Farewell! but whenever you welcome
Duett. Oh! doubt me not
Song. You remember Ellen
18. {
Trio. I'd mourn the hopes that leave me
Song. Come o'er the Sea
Duett. Has sorrow thy young days shaded</p> | <p>19. {
Song. No, not more welcome
Duett. When first I met thee
Song. While History's Muse
20. {
Song. The time I've lost in wooing
Song. Oh! where's the slave
Song. Come, rest in this bosom
Trio. 'Tis gone and for ever
21. {
Duett. I saw from the beach
Song. Fill the bumper fair
Song. Dear Harp of my Country
Song. My gentle Harp
22. {
Song. As slow our ship
Duett. In the Morning of Life
Song. When cold in the earth
Song. Remember thee!
23. {
Song. Wreath the bowl
Song. Whene'er I see those smiling eyes
Duett. If thou'lt be mine
Song. To ladies' eyes
24. {
Song. Forget not the Field
Song. This earth is the planet
Song. Oh! for the swords of former time</p> |
|---|---|

J. ALFRED NOVELLO, 389, Broadway, New York.

CORRESPONDENCE (continued from page 150.)

To the Editor of the "Musical Times."

SIR,—I beg to subjoin a few particulars relative to Bartleman.

James Bartleman was born in Westminster, September 19th, 1769. He was a singing boy at Westminster Abbey while Dr. Cooke was master. When young his voice was nearly contralto, and remarkable for richness and strength of tone. In 1788, he was among the bass chorus at the Ancient Concerts. At these concerts he remained, with little interruption (though in a more prominent position), till ill health obliged him to resign. From this time his life was almost continual pain. The compass of his voice was from  and of very fine

quality; but it was by his beautiful delineation of the character of the words that he rose so far above his contemporaries. He revived for a time the splendid bass songs by Purcell. Bartleman was much esteemed in private life. He died April 15th, 1821, and was buried in the cloisters of Westminster Abbey.

ANOTHER LOVER OF ENGLISH SINGING.

TO CORRESPONDENTS.

Correspondents who send extracts from newspapers will oblige the Editor by annexing the dates, the omission of this information is almost universal.

J. B. Truro, should address our publisher, giving name and address, and he will doubtless obtain what he wants.

T. P. F.—Many persons possess the faculty of playing the most difficult music on the pianoforte at first sight, and habit allows them even to play from a manuscript full score of many parts.

Brief Chronicle of the last Month.

ROYAL SOCIETY OF MUSICIANS.—The anniversary of this institution was held in the latter part of January. It has been established for a period of 115 years; the report of the directors, and a financial statement of the affairs of the society, were presented to the meeting, and other business of a general character transacted. W. Horsley, Esq. occupied the chair, and after a few preliminary remarks, briefly stated the business for the transaction of which the meeting had been convened. The balance sheet was then read, which stated that at Christmas last 10 members, 42 widows, and 24 children, were claimants upon the funds: the amount paid to this class amounted to £2029. 8s. 6d.; temporary relief had been granted to the amount of £149. 14s.; funeral expenses, £56; apprentice premiums and gratuity, £105; schooling, £21. 10s.; benefactions, &c. to non-claimants, £60. 17s. 1d. The remaining expenses consisted of salaries and incidental expenses, making a general total of £2637. 3s. 1d. The receipts during the year amounted to £2920. 3s. 6d., consequently a balance of £283. 0s. 5d. was left in the treasurer's hands. The total amount of the funds of the institution, invested in the public securities, was £59,689, which, with the ground-rent of houses in Lisle-street, Leicester-square (unexpired term of the leases, eighteen years), yielded a permanent income to the fund of £1,846. 10s. 8d. The financial statement having been unanimously adopted, and a vote of thanks to the officers passed, the meeting separated. It was stated that no less a sum than £125,000 had been expended in the cause of charity since the establishment of the institution. The following brief account (from the pen of the late Mr. Parry) of the origin of the

Royal Society may not be uninteresting to our provincial readers:—

"The origin of this institution, like that of many others, was purely accidental. Above a century ago, a celebrated oboe player, of the name of Kyth, came to England from Germany, whose performance was held in such high estimation that he was engaged at two or three private parties of an evening to play opera songs, &c., which he executed with exquisite taste and feeling. But with all the patronage and encouragement that Kyth enjoyed, he, like too many other talented men, was very improvident; he neglected his family, then himself, consequently he became totally incapable of appearing before any respectable assembly; and at last he was found one morning in St. James's-market to be breathless.

"That a great good often arises from 'partial evil' has been verified in this instance. Soon after the death of Kyth Festing, the celebrated violinist, Weidemann, the flute player (who instructed George the Third), and Vincent, the oboe player, were standing at the door of the Orange Coffee-house, in the Haymarket, when they observed two very interesting boys driving milch asses; on enquiring who they were, they proved to be the orphans of the unfortunate Kyth. With a feeling that reflects honor on their memories, they entered into a subscription to rescue the children of their departed brother professor from such a degrading situation, and, on consulting with Dr. Greene, and several other eminent composers, on the necessity of a fund to alleviate the distress of indigent musicians, their widows and orphans, they established on the 19th of April, 1738, this society.

"In a document printed in May, 1738, several rules and regulations are inserted, and among the names enrolled as members are George Frederick Handel, Esq., Dr. Arne, Dr. Boyce, Dr. Burney, Dr. Hayes, Dr. Greene, Dr. Pepusch, J. C. Smith (Handel's amanuensis), &c."

CHORAL FUND.—The annual meeting of this benevolent institution was held on the 9th (Ash-Wednesday), Mr. Southgate, treasurer, in the chair. The report of the year was read, and the accounts passed. In the balance-sheet we find a deficit, amounting to nearly £100; yet it is gratifying to learn that this sum is much smaller than that exhibited in the preceding year. Much of this improvement in the affairs of the institution is to be attributed to the exertions of Mr. Grice, the recently-appointed secretary. A very large sum has been expended during the year in the relief of widows and orphans, and in the support of afflicted members—indeed, notwithstanding the large resources possessed by the society, the demands for these purposes have lately so increased that it has been found necessary to sell out part of the society's funded property. It is to be hoped that the ensuing year will place more ample means in the hands of the Committee, for effectually carrying out the charitable intention of the society. After a few preliminary remarks, the Committee was balloted for, when the following twelve gentlemen were declared elected for the year ensuing:—Messrs. C. C. Eames, Miller, Bicknell, Newman, Butler, Skidmore, Wilton, Harsant, Price, Bensted, Giffin, and Brannan; Auditors, Messrs. Macarthy, Pyne, Pringle, Morgan, Greaves, jun. The treasurer, Mr. Southgate, was re-elected, and a vote of thanks passed to him for his valuable services. Upon the nomination of Mr. Grice as secretary, it was proposed that his salary should be increased, as an acknowledgment of his indefatigable exertions during the time he had held his appointment: a notice of motion was given in accordance with that proposition. Mr. Grice was then re-elected, and a vote of thanks passed. A discussion then arose as to the practicability of admitting female professors of music and choristers. A committee to enquire into the expediency of the proposition was appointed; and, after a vote of thanks to the chairman, the meeting separated.

ENGLISH GLEE AND MADRIGAL UNION.—The first concert of the season was given on the 7th, at Willis's Rooms: the performers consisted of Mrs. Endersohn, Miss M. Williams, Mr. Lockety, Mr. Hobbs, and Mr. H. Phillips. The concert was divided into three parts—the selection comprising works by Stafford Smith, Webbe, Horsley, Cooke, Mendelssohn, Spohr, W. S. Bennett, Purcell, Wilbye, Hatton, and Bishop. The room was well attended, and the audience gave good proof of their appreciation of the admirable entertainment provided for them. The kind of music presented to the public by

the Glee and Madrigal Unions is highly interesting; its character being purely national. The second concert, in which the same vocalists were engaged, was given on the 12th.

SACRED HARMONIC SOCIETY.—This society gave a performance on the 18th. Handel's *Judas Maccabæus* (with additional accompaniments by V. Novello) was the oratorio selected—four years having elapsed since its performance. The execution of the music was highly satisfactory; the solo parts being entrusted to Miss Birch, Miss Deakin, Miss Huddart, Mr. Sims Reeves, and Mr. H. Phillips. This oratorio, which was composed in the year 1746, to celebrate the Battle of Culloden, stands foremost amongst the works of its great author.

MUSICAL INSTITUTE OF LONDON.—A meeting of this society was held on the 29th of January—a period of the month which placed it out of our power to record its proceedings in our publication for February—when Mr. Lucas occupied the chair. A paper "On the Influence of Music on the Structure of English Verse," was read by Mr. Nicolay, its author, in which he traced the connexion of the two arts which formed the subject of his paper, from the days of the bards. After the reading of the paper, the vocal illustrations were given by the professional members of the institute. A second meeting was held on the 12th February, when Mr. Thomas Oliphant read a paper "On Musical Facts and Fallacies," illustrated by the Life of Thomas Carey, the writer and composer of the well-known ballads, "O, Nanny," and "Sally in our Alley." The Rev. Mr. Nicolay occupied the chair; and Mr. Benson was the vocal illustrator.

NEW PHILHARMONIC SOCIETY.—The concerts for the season are fixed for the following evenings, at Exeter-hall:—March 16th, April 13th, May 11th, June 1st and 22nd, and July 8th; conductors, Herr Lindpainter, Dr. Wylde, and, for the last two concerts, Dr. Spohr. The orchestra are said to be increased. We have received the prospectus, which, as was the case last year, will doubtless be faithfully adhered to.

MR. PERRY'S ANNUAL CONCERT.—The *beneficiaire*, who sent his tickets to our office only just in time for a notice, revived a cantata by Handel, called "The Triumph of Time and Truth." From some cause or other, we can trace but a slight resemblance to the other works of the great master: whether age had impaired his mental faculties and clouded his imaginative powers, or from whatever other defect, the cantata above alluded to is of a very inferior kind to the works of Handel with which the public are more familiar. The overture and concerted music are indicative generally of failing power, and if we except some of the solos, the remark will be generally well-founded. Miss Dolby sang the solo, "Mortals think that time is sleeping," with a nice perception of the sentiment of the composition; indeed, the artists engaged in the interpretation of the cantata did full justice to it; in addition to Miss Dolby, Miss Nott, Miss Chambers, Miss Byers, Miss St. Cass, Mr. Benson and Mr. Bodda, were the vocal performers. A small but efficient orchestra was conducted with ability by Mr. Perry.

MR. CHARLES SALAMAN'S PERFORMANCES.—The first of the series of performances proposed to be given by Mr. Charles Salaman, took place on the 23rd. The *entrepreneur* was assisted by Miss Birch, Mrs. Fanny Butler, Mr. Blagrove, and Signor Piatti. The eminent talent possessed by Mr. Salaman had in his choice selection full scope for development.

DEWSBURY.—Mr. Burton's annual concert took place in the large room belonging to the Church Sunday School, when Mendelssohn's *Elijah* was performed by the members of the Leeds Choral Society, assisted by Mrs. Thomas and Mr. Hinchcliff. The audience consisted of

upwards of six hundred persons. After defraying all expenses, we are informed that Mr. Burton is in possession of a very handsome surplus.

SCARBOROUGH.—Mr. John Burton, son of Mr. Burton, of Dewsbury, and assistant organist at the Parish Church, Leeds, has received the appointment of organist at the parish church, Scarbro'. This young gentleman was a pupil of Sterndale Bennet, of the Royal Academy of Music.

BRIGHTON AMATEUR SYMPHONY SOCIETY.—The committee of this society, of which Sir William Medlicott, Bart., is president, having elected Mr. Guttersop leader and director of their music, held their first meeting on Wednesday, the 2nd, in the Banqueting-room of the Pavilion. The orchestra contained 40 performers.

THE CHELSEA MUTUAL IMPROVEMENT SOCIETY, assisted by a few friends meeting in the Marlboro' Square Chapel School-rooms, Chelsea, gave a selection of anthems and sacred pieces on the 4th of February.

CARDIFF CLASSICAL HARMONISTS' SOCIETY.—The third public rehearsal of the above society took place in the Free School-room, Crockherbtown. The audience, which was highly respectable, was much larger than on any previous occasion, which proves that these musical *soirees* are better appreciated. The performance was under the direction of Mr. J. H. Righton, conductor to the society.

HUDDERSFIELD AMATEUR GLEE CLUB.—An amateur concert was recently given by the members of this society. Messrs. Walker, Wood, Eastwood, and Lister, assisted by Mrs. Sunderland, were the vocalists.

THE NEWCASTLE-UNDER-LYNE CHORAL SOCIETY gave its second public concert on Tuesday evening, Feb. 15th, in the presence of a numerous and highly respectable audience. The performance consisted principally of Handel's *Dettingen Te Deum*, which was given with good effect. Other choruses from Mendelssohn and Handel completed the performance.

MUSIC IN DUNFERMLINE.—A correspondent writes:—"Having just returned from the old town of Dunfermline, in Scotland, of Robert Bruce celebrity, I thought it might please those of your readers who are interested in the progress of music in Scotland, to hear that the inhabitants of that town have done themselves credit by rearing a spacious music hall capable of containing 1200 people, which was filled to overflowing on the opening night on the 13th of January, when the managers had provided a great treat by engaging Miss Louisa Pyne, Miss Pyne, and Mr. Harrison, who charmed the ears of those who till now had not an opportunity of hearing such singing."

BELFAST CLASSICAL HARMONISTS' SOCIETY.—This society recently gave its first dress concert for the season in the Music-hall, before a numerous and fashionable audience. The programme, selected chiefly from the choral works of the great masters, was executed by a chorus of nearly one hundred voices with great artistic precision; it reflects the highest credit on its talented director, Mr. W. J. Barry.

NEWCASTLE INFIRMARY.—A concert was recently given in aid of the above Infirmary, under the most distinguished patronage. The programme was carried out by amateurs, under the direction of a foreign doctor of music, Signor C. Pinsuta. The room was crowded to excess, and another concert of the same kind is announced in consequence.

BURNLEY.—A concert, illustrative of the songs of Scotland, was given in the Court-house, on Wednesday evening last, by the Misses Bennet and Mr. Fairbairn. Miss E. Bennet presided very effectively at the piano. The audience were highly pleased with the performance. The

manner in which their trios, duets, &c., are arranged, display musical taste and conception of a high order. Many pieces were deservedly encored.

COVENTRY CHORAL SOCIETY.—This society recently held a meeting in St. Mary's Hall, when about a hundred performers assisted. Mr. W. Chater acted as conductor.

PORTSEA.—A sacred cantata, called "Millennial Glory," composed by W. C. Ellis, was performed in Kent-street chapel, in this place, on the 8th of February.

LYNN MUSICAL UNION.—This association gave its third concert recently under the direction of Mrs. Wallack. The programme opened with Mozart's Mass in C. A selection from *Acis and Galatea* will be the feature of the next concert.

THE BRISTOL AMATEUR MADRIGAL SOCIETY gave their annual concert on Tuesday evening, the 15th, at the Assembly-rooms of the Swan Hotel, in this town. Great credit is due to the madrigalians for the precision and efficient rendering of the various pieces. The room was well filled.

PORT GLASGOW.—LITERARY SOCIETY LECTURES.—Professor Lithgow, of Glasgow, recently delivered an instructive and entertaining lecture on the "National Music of Ireland." After a brief introduction, in which he adverted to the origin of Irish music, Mr. Lithgow described its peculiar phases and great variety; pointed out the striking correspondence between the character of the inhabitants of the country and their music; and concluded with an admirable critique of the beautiful lyrics of Erin's genial poet, Thomas Moore. In illustration of his remarks, Mr. L. sang, with characteristic spirit and humour, a variety of appropriate songs.

DUBLIN.—The Ancient Concerts Society gave their first concert on the 1st of February, when the *Creation* was performed under the direction of Mr. Joseph Robinson. The solos by Messrs. Geary and Richard Smith, and Miss Clarke.—The University Choral Society held their first meeting on the 4th of February. The music consisted of Handel's *Acis and Galatea*, Rombert's *Lay of the Bell*, and a few quartets. Mr. Joseph Robinson sang "O ruddier than the cherry," in a style which elicited enthusiastic applause. A glea, "The sky lark," by Dr. Stewart, the conductor of the society, was very much admired. This society is composed entirely of members of the University.—The Philharmonic Society announced their first concert for the 7th of February, but it was postponed.

HERR STAUDIGL.—This favourite German singer has been fulfilling a lucrative engagement at Vienna. He is one of the foreign celebrities who intend to remain here during the approaching musical season.

OBITUARY.—The well-known and able musician Uhlig died at the latter end of January. Of eighty-four compositions but a quartet and a few songs have been published, each of which evince considerable ability. He was a most ardent admirer of Beethoven, and was a violinist of great talent.—Miss Card, daughter of the well-known flute player, died on the 15th instant. She was a member of the Royal Society of Female Musicians, and a pupil of Mrs. Anderson and Dr. Bexfield, under whom she gave promise of a bright future.

HER MAJESTY'S THEATRE.—The chances of Her Majesty's Theatre opening on an early day are somewhat problematical; since on Tuesday last the *Times* advertised the sale of its scenery, properties, wardrobe and furniture, for the beginning of next month. The Bill for the conversion of the affairs of the Theatre into a Joint-stock speculation, has been lost in the House of Commons, by a majority of 91—considerably more than the whole number who voted for the Bill.

A NEW PIANIST.—In the *Journal des Débats* (says the *Athenæum*), M. Berlioz praises Signor Fumagalli, a pianist from Milan, now in Paris,—as a player special among the specialties, and first-rate among the first-rates for his instrument. When Italy does yield an instrumental artist able to abide comparison and scrutiny, he is mostly pre-eminent: witness Dragonetti, Paganini, Cavallini, Briccialdi, Cioffi, Piatti, and Bottesini. We cannot, therefore, cease from dreaming of an orchestral composer as among the musical possibilities of a country as rich in gifts as it is ill-starred in government.

THE BINFIELD FAMILY.—The editor of *La France Musicale* is highly eulogistic of this clever family, particularly referring to a trio for piano-forte, violin, and violoncello, by Beethoven, executed by Mr. Binfield, his son, and daughter—the violin part being played by the young lady on the concertina.

UNITED STATES (BOSTON).—The Handel and Haydn Society of this city have this year presented Handel's oratorio of *Judas Maccabeus*, with their old-established chorus of two hundred and fifty performers, and the orchestra of the *Germania Musical Society*. The solos were given by Miss Anna Stone, Mrs. Emma A. Wentworth, Mr. E. H. Frost, Mr. J. H. Low, and Mr. Edward Hamilton. The oratorio was listened to by an audience of two thousand persons each night. Beethoven's *Engedi*, or *David in the Wilderness*, will constitute the programme of the three next concerts. So high do the members of this society stand in the estimation of all foreign artists, that they are the first to have applications for assistance in this peculiar line of music.—*From a Correspondent.*

MADAME WEBER.—We have to announce the recent demise, at Dresden, of the widow of R. Carl Maria Von Weber.

ROYAL SOCIETY OF MUSICIANS.—The anniversary festival of this old established society will be held on the 8th of March, B. B. Cabbell, Esq., in the chair.

ANNIVERSARY OF HER MAJESTY'S MARRIAGE.—Her Majesty caused the anniversary of her marriage to be commemorated the other evening, at Windsor, with "harp, and pipe, and symphony;" and commanded a performance of A. Rombert's *Lay of the Bell*,—also of M. Meyerbeer's Overture to *Struensee*, with the *Festlied* composed by him on the occasion of the marriage of H.R.H. the Grand Duke of Saxe-Cobourg Gotha.

HERR FORMES.—This celebrated artist has just appeared at the Opera (Hamburg) as Leporello, and has achieved a very decided success. He has also fulfilled the character of Marcel with *éclat*.

HERR ERNST.—This eminent violinist is expected almost immediately in this country, where numerous engagements have already been offered to him.

MADLE. CRUVELLI has appealed from a judgment given against her, condemning her to pay 2,000 francs to the Direction, for having absented herself from the Italian Opera, when Verdi's *Luisa Miller* was announced for performance.

MADAME CLARA NOVELLO is expected in England to fulfil her engagements with both Old and New Philharmonic Societies early in April.

MUNIFICENT GIFT.—M. Mery, author of the verses of the cantata executed at the Tuileries, has received from the Empress and the Emperor a watch ornamented with diamonds, valued at 5,000fr.

MUSICAL DOINGS AT PARIS.—Several grand musical *fetes* will be given during Lent, at the Jardin d'Hiver, under the direction of Felicien David; two hundred *artistes* and soloists of the first order will take part in the entertainments, the first of which takes place on the 30th of the month. The celebrated ode symphony *Le Desert* and

fragments of *Eden* will be executed on the occasion.—Madlle. Rosa Kastner announces a concert for the 1st of March.—A new musical society is advertised under the title of Société des Concerts des Jeunes Artistes; it is composed, as its name implies, of pupils of the Conservatoire, whose union will afford them a beneficial opportunity of listening to their own concerted works. They will give six concerts in the Salle Herz, and their orchestra will be directed by M. Padeloup.—Madame Stolz has returned to Paris, also Emile Prudent, after visiting, in seven weeks, eleven important towns, giving twenty-three concerts, and travelling over nine hundred French leagues. On the 25th he will give a grand concert at the Theatre Italien.

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| | { — Kyrie eleeson (in E minor) ... | 1 | 0 |
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| | { Child, Dr. Kyrie eleeson (in E minor) ... | 0 | 9 |
| | { Best, W. T. Sanctus and Kyrie eleeson (in D) ... | 0 | 9 |
| 4 | { Child, Dr. Kyrie eleeson (in D) ... | 0 | 9 |
| | { Rogers, Dr. Kyrie eleeson (in D) ... | 0 | 9 |
| | { Bird, W. Kyrie eleeson (in D minor) ... | 0 | 9 |
| 5 | { Bevin, E. Kyrie eleeson (in D minor) ... | 0 | 9 |
| | { Tallis, T. Sanctus and Kyrie (in D minor) ... | 0 | 9 |
| | { Child, Dr. Sanctus (in E flat) ... | 0 | 6 |
| 6 | { Graham, T. Two Kyrie eleosons (in E flat) ... | 0 | 6 |
| | { Clarke, Dr. Sanctus, Kyrie eleeson, and Gloria in A ... | 1 | 0 |
| 7 | { Graham, T. Sanctus and Kyrie eleeson (in A) ... | 1 | 0 |
| 8 | { Graham, T. Sanctus, Two Kyrie eleosons, and Gloria (in D) ... | 0 | 9 |
| | { Gibbons. Sanctus (in F) ... | 0 | 9 |
| 9 | { Child, Dr. Sanctus (in E minor) ... | 0 | 6 |
| | { Rogers, Dr. Sanctus (in D) ... | 0 | 6 |
| | { Creighton, Dr. Sanctus (in E flat) ... | 0 | 6 |
| 10 | { Purcell, H. Kyrie eleeson (in B flat) ... | 0 | 6 |
| | { Farrant, R. Kyrie eleeson (in G minor) ... | 0 | 6 |
| 11 | { Gibbons, Dr. Sanctus and Kyrie eleeson (in F) ... | 0 | 6 |
| | { King, C. Kyrie eleeson (in F) ... | 0 | 6 |
| 12 | { Hopkins, J. L. Sanctus and Kyrie eleeson (in C) ... | 1 | 0 |
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| 15 | Trio...Beati omnes (Three Motetts, No. 2, Op. 39) | |
| 16 | Duet...In His hands are all the corners (95th Psalm) | |
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